

MARCH 1967

SQUARE DANCE



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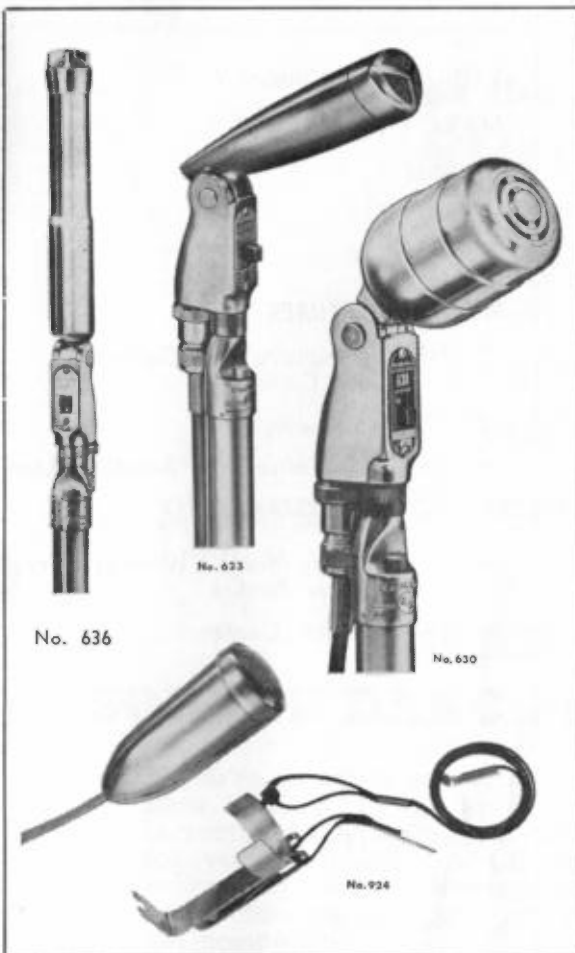
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MARCH 1967

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**for the
WHO
WHAT
WHERE
WHEN
HOW**

of square and round dancing

**READ
SQUARE DANCE MAGAZINE**

If you're an active square and round dancer who likes to keep "in the know" about his favorite recreation then SQUARE DANCE MAGAZINE is for you. SQUARE DANCE attempts to report everything worth knowing about square and round dancing each and every month concisely yet completely.

Like your daily newspaper, SQUARE DANCE wants to keep you up-to-the-minute about the latest happenings, but doesn't waste words doing it. Like a weekly or monthly feature magazine, SQUARE DANCE gives you features that are entertaining as well as educational.

Yes, in one issue of SQUARE DANCE each and every month you will find everything worth knowing to make your recreation more enjoyable. After all don't you dance for ENJOYMENT? We try to make SQUARE DANCE MAGAZINE enjoyable too. Happy Dancing . . . and Happy Reading! Maybe you have a friend who would be happy reading SQUARE DANCE MAGAZINE, too. Make us happy and recommend us to him.

SQUARE DANCE MAGAZINE

1622 N. Rand Rd., Arlington Heights, Ill. 60004

MAIL

... We certainly do want to thank you for asking Jerry to have an article in SQUARE DANCE and featuring his picture on the cover of the December 1966 issue. We've heard many favorable remarks and we certainly appreciate you giving him this opportunity.

... We'll be looking forward to seeing you and having our dance there this July. Once again thanks for everything. . . .

Sherry Haag
Cheyenne, Wyo.

Because he is a "real pro" and one of the finest callers I have heard, Melton Luttrell, in "What Makes a Caller" (January 1967), didn't mention the one thing that really makes a caller.

... With all truly good callers, this comes natural. I refer to the fact that it is necessary for a caller to conscientiously do his homework.

Many callers wonder, "Why do I lose my clubs. Why do my beginners leave me after graduation"? But few blame themselves. Few realize that unless each dance is planned in advance, unless the caller provides himself with a freshly prepared program . . . unless he "does his homework" . . . he cannot become a good caller, or if he was once a good

caller, he won't be anymore. . . .

Leonard Solomon
Indianapolis, Ind.

I was pleased to see you publish some of the letters you had received concerning challenge dancing at the National Convention (January 1967). . . .

... There is no challenge dancing being planned for the 1967 National Convention—no room where the challenge dancers can dance what they have worked long and hard to achieve.

A "national" convention should have something for everyone, since it is supposed to be a representation of the entire square dance picture. . . .

Ed Foote
Oakmont, Pa.

... As a caller and teacher I find many uses for SQUARE DANCE. I get a lot out of your Figures and Breaks plus news about square dancers everywhere. So by all means don't let my subscription expire.

Horace Hare
Glasgow, Ky.

... We enjoy SQUARE DANCE Magazine so very much and always eagerly await each issue. Thank you for featuring me on the cover . . . and for printing the article (February 1967) which I enjoyed doing.

Jon Jones
Arlington, Texas

Address: Mail Editor, SQUARE DANCE Magazine, 1622 N. Rand Rd., Arlington Heights, Ill. 60004.

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Between Tips

Just like the weather, everyone talks about the rising cost of living, but there's really very little any individual can do about it. Every business, every household, and every recreation has felt the pinch of rising costs in recent years.

Strangely, while prices in every direction have been soaring, square dancers today generally still pay the same admission fees and same caller and teacher fees they paid 20 years ago. Even though these fees have remained unchanged, square dance clothing and records have risen in price to keep pace with rising production costs.

One of the biggest selling points of square dancing, as quoted by many of the field's foremost leaders, is its low cost. "Where else," we often hear, "can a couple enjoy an evening of fun for as little as \$2.50 or \$3.00?" It cannot be denied that the economical aspect of square dancing has been a major point in drawing many couples into the activity. But how many other people have been wary of square dancing and shunned it just because of its low price.

Think of your own choice in a restaurant. Would you choose a \$3.00 steak or a \$5.00 one? You'd probably choose the \$5.00 steak because you would assume it to be a better cut of meat. Why, then, would someone unfamiliar with square dancing not use the same judgment analysis in selecting a new hobby?

The costs and prices involved in square dancing are a favorite conversation topic among many leaders who are concerned for the activity's future. Callers are reluctant, however, to openly discuss the price lag because they seem interested in making more money for themselves. Most callers and leaders, however, see the potential danger in drastically underpricing square dancing and are genuinely concerned about how these low prices are affecting our hobby's future.

Consider the callers and teachers who depend on square dancing for all or at least part of their incomes. How many hundreds of capable leaders have been lost because their expenses often exceeded their fees? Travel, lodging, equipment, and scores of miscellaneous expenses must be paid from fees received for services by leaders to square dancing. Too often it is just too costly for leaders to participate as callers and/or teachers. Expenses in keeping up with new material, records, improved equipment, in addition to travel costs, are a burden they cannot financially handle.

With so many excellent other points in its favor, there is no reason to sell square dancing as a great recreation simply because of its low cost. Let's set realistic fees so we can provide the best in leadership and facilities for square dancing. The time to adjust these fees is now so that our hobby will continue to grow. How much is square dancing worth to you? ■

Arvid Olson



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BOB DUBREE

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Fontana Dam, N.C.
Knoxville, Tennessee

Rounds:

IRV AND BETTY EASTERDAY, Hagerstown, Md.

GUEST STAFF:

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STAN BURDICK
MICK HOWARD
BILL WILSON

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Sandusky, Ohio
Greenville, S. C.
Aiken, S.C.

SWAP SHOP: April 29-May 7 and Sept. 30-Oct. 8, 1967

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RUY CAMP
FRED GOODNER
PAUL PATE
JOE ROBERTSON

Fontana Dam, N.C.
East Point, Ga.
Athens, Ga.
Atlanta, Ga.
Mobile, Ala.

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WRAY FERRELL AND RUTH JEWELL Raleigh, N.C.

Associate Staff:

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FRANK AND PHYL LEHNERT Toledo, Ohio

FUN FEST: May 20-28 and Sept. 2-10, 1967

STAFF:

LOUIS CALHOUN
A. B. COLEMAN
HARRY LACKEY
JAMIE NEWTON
CHUCK RALEY
JOHN STEWART

Fontana Dam, N.C.
Kingsport, Tenn.
Greensboro, N.C.
Atlanta, Ga.
Lakewood, Calif. (Fall only)
Columbia, S.C.

Rounds:

AL AND MILLIE BOEHRINGER Dayton, Ohio
ED AND KAY MACK Clearwater Beach, Fla.

ACCENT ON ROUNDS: May 28-June 4 and Sept. 10-17, 1967

STAFF:

AL AND MILLIE BOEHRINGER Dayton, Ohio
JOHN AND VIC LAVERTY Huntington, N.Y.
ED AND KAY MACK Clearwater Beach, Fla.

Squares:

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For reservations or additional information, write: Department SD67

FONTANA VILLAGE RESORT
FONTANA DAM, NORTH CAROLINA 28733



LOUIS CALHOUN
Fontana Village, N. C.

HOW TO IMPROVE YOUR CALLING

PART I
OF A TWO PART SERIES

Editor's Note: Louis Calhoun is one of the top callers in the country. His professional training and background make him unusually well-qualified to write about leadership and caller improvement. This article was originally prepared by Louis for a Callers Clinic at Square Dance Center.

FOREWORD

There was a time in our business when the LOCAL CALLER felt that advice and help from a so-called TRAVELING CALLER were words bordering on being the "gospel." I truly hope that we can grow out of our tendency to use these terms, "local" and "traveling". They have no place in our profession.

We should assume, of course, that any caller who works as a full-time professional and travels extensively may have much to offer. The very outgrowth of his widely varied group contacts would make this a safe assumption. You must remember, however, that many of us who travel extensively—in fact, most of us—do so because of necessity. That is, we are limited in the amount of business we can promote at home!

The first lesson to be learned, then, is this. If you want to be a better caller, look around you and find the caller who is obviously successful in your area. He is certain to be doing some things right: Learn from him.

THINGS YOU MUST CONSIDER

1. Be willing to make an honest appraisal of your talent. This cannot be emphasized too much.
2. Realize that a sound background in dancing and calling is essential to

professional growth.

3. Watch your EGO. All callers are ego-driven animals. Be sure that your plans and aspirations as well as your professional leadership is motivated by other factors also.
4. Be willing to study and study and study.
5. Cooperate to your fullest with other callers in your area and with the leaders in the field. No matter how much you know, how strong your opinions are, or how wrong these others may be, remember that everyone has something to offer—Steal it from them.
6. Realize that square dance calling may or may not be a husband-and-wife team proposition. Your wife can be an asset to you. She can also be your liability. Let her open participation be that of a pleasant, cooperative, and graceful dancer. Let her active help to you be behind the scenes. A "pushy", opinionated, overly-ambitious wife can hurt you. After all, calling is a professional business, and I know of no clubs paying a fee for the services of the caller's wife.

A PHILOSOPHY OF SQUARE DANCE CALLING

I believe that the caller is the prime and necessary instrument through which square dancers find the enjoyment they rightfully seek in their participation. His function is just as simple—yet so complex in its reality—as that. All of his planning and all of his preparation must be geared towards the improvement of that instrument.

We must realize that dancers participate in order to dance. They do not pay admission to hear a caller call. We must subjugate our personal desires

for the attainment level of the group to a keen and sympathetic interpretation of the group's desires as well as their needs.

We owe it to our profession and to the dancers to continually strive to enrich and improve our background. We are obligated also to continually work to improve our preparation.

We must constantly be aware of the necessity for a high code of professional ethics in our association with other leaders, lest we contribute to the delinquency of our profession.

SOME POSITIVE STEPS TO BE CONSIDERED IN LEADERSHIP

1. We must educate dancers—especially new ones—to the fact that square dancing is a recreational activity worth paying for. We insult the movement too often in our attempts to win converts on the basis of rock bottom costs to the participant.
2. We must avoid "selling" square dancing on the basis that it is so pure, wholesome, sanctimonious, and proper an activity that it practically has religious overtones. Instead, we should admit that square dancing is a refreshing, active, and wholesome recreation which can be much fun for the participant. We so often fail to admit that square dancers are just people, not necessarily any better than golfers, bowlers, or others. When the new dancer is indoctrinated with all these boasts of purity and goodness inherent in all dancers, he is likely to find out very soon that they are also human, and therefore include just as many obnoxious individuals as any other group activity.
3. We must resist the tendency to make

our activity exclusive and utilize more "hard-sell" ideas in our promotion rather than our present "soft-sell" approach.

4. We must get the very best possible places to dance. We need to put dancing in more square dance halls and in fewer back rooms.
5. We must seek more professional and consultant help in the staging of major dance events. Too often, well-meaning amateurs are burdened with responsibilities they are not prepared to shoulder. ■

SOME PROVEN THEORIES OF PROGRAMMING

1. Every program must have variety. This means more than just some singing and some patter. Dancers very seldom remember what they do but they do remember how they do it. For instance, if you call several line figures in a row the dancers do not remember unless you have couples lead to the right and circle to a line every time.
If you use various equivalents to attain your lines, you have included variety while still using same basic figures. The same basic when called various ways seems like different basics altogether to the dancer. Most good programs include line material, post material, circle material, and star movements.

**TO BE
CONCLUDED
NEXT
MONTH**



VACATION GUIDEPOST



Here are **SQUARE DANCE** Magazine's 1967 listings of square dance Vacations. Write to the contact person listed for complete information about specific dates, staff, and facilities. Please mention **SQUARE DANCE** Magazine when you write. Many Vacations fill up early so plan your vacation now. When you travel, square dance!

ACCENT ON ROUNDS

Dates: May 28—June 4; Sept. 10-17

Location: Fontana Village Resort, Fontana Dam, N. C. 28733

Staff: Millie and Al Boehringer, Vic and John Laverty, Kay and Ed Mack, Louis Calhoun.

Contact: Louis Calhoun, Recreation Director, Fontana Village Resort, Fontana Dam, N. C. 28733

AL BRUNDAGE VACATIONS

Dates: April 16-Nov. 26

Location: Jamaica, N. Y., Mass., N. H., N. J.

Staff: John Hendron, Ron Schneider, Bob Yerington, Ken Anderson, Phyllis and Howard Swanson, Art Harris, Dot and Date Foster, Curley Custer, Jack Jackson, Laura and Paul Merola, Jim Mayo, Vivian and Ben Highburger, Earl Johnston, Marshall Flippo, Dottie and Jules Billard

Contact: Al Brundage, 83 Michael Road, Stamford, Conn. 06903

BANFF INSTITUTE

Dates: June 25-30

Location: Banff, Alta., Canada

Staff: Nita and Manning Smith, Mary and Lee Helsel, Shirley and Jon Jones.

Contact: Irene and Mickey Donnelly, 2835-25A St. S. W., Calgary, Alta., Canada

BLUE RIDGE CAMP

Dates: Aug. 13-19

Location: Clayton, Ga.

Staff: Gordon Blaum, Jim Brower, B. J. and Tom Johnston

Contact: Cross Trail Square Dance Center, 4150 S. W. 70th Court, Miami, Fla. 33155

CALLERS COLLEGE

Dates: June 6-11; June 25-30

Location: Battle Creek, Mich.; Glenwood Springs, Colo.

Staff: Ed Gilmore

Contact: Dru Gilmore, P. O. Box 191, Yucaipa, Calif. 92399

CENTENNIAL SQUARE-O-GRAM

Dates: July 17 (three week trip)

Location: Tour of Europe

Staff: Earle and Jean Park, Hosts

Contact: Shepherd Adamson Agencies, No. 7-2nd Ave., N. Yorkton, Sask., Canada

CHULA VISTA DANCE FESTS

Dates: April 28-30; May 5-7; May 12-14; May 19-24; May 26-28; June 2-4; Sept. 8-10; Sept. 15-17; Sept. 22-24; Oct. 13-15; Oct. 20-22; Oct. 27-29; Nov. 3-5

Location: Chula Vista Resort, Wisconsin Dells, Wis.

Staff: Shirley and Bruce Johnson, Dot and Date Foster, Dorothy and Bill Britton, Bob Yerington, Johnny LeClair, Bill Brammer, Dru and Ed Gilmore, Jerry Haag, Al Sova, Jim Brower, Joe Lewis, Bob Fisk, Lee Helsel, Marshall Flippo, Lovella and Max Forsyth

Contact: Joe Kaminski, Chula Vista Resort, North River Rd., Wisconsin Dells, Wis.

COLORADO WAGON TRAIN

Dates: June 17-July 2; July 29-Aug. 13

Location: Leave from Monument Lake Resort, Monument Lake, Colo.

Staff: Jack Halfacre, Jerry Hamilton, Fred Rowe, Rudy Parks

Contact: Peggy and Jack Halfacre, 3050 West Harvard Ave., Denver, Colo. 80219

DANCE — A — CADE

Dates: June 23-29

Location: Mt. Summit Resort Hotel, Uniontown, Pa.

Staff: Es and Joe Turner, Darlene and Jack Chaffee, Bettye and Charlie Procter, Vaughn Parrish, Ronnie Schneider

Contact: Joe Turner, 617 Poe Road, Bethesda, Md. 20034

ESTES PARK HOLIDAY

Dates: Aug. 27-Sept. 1

Location: Lazy "T" Motor Lodge, Estes Park, Colo.

Staff: Bruce Johnson, Bill Peterson, the Lehnerts

Contact: Bill Peterson, 30230 Oakview,
Livonia, Mich. 48154

FALL POTAWATOMI POW-WOW

Dates: Nov. 10-12

Location: Potawatomi Inn, Angola, Ind.

Staff: Max Forsyth, Bill Peterson, the
Lehnerts

Contact: Bill Peterson, 30230 Oakview,
Livonia, Mich. 48154

FUN FEST

Dates: May 20-28; Sept. 2-10

Location: Fontana Village Resort, Fontana
Dam, N. C. 28733

Staff: Louis Calhoun, A. B. Coleman,
Harry Lackey, Jamie Newton, Chuck
Raley, John Stewart, Millie and Al
Boehringer, Kay and Ed Mack

Contact: Louis Calhoun, Recreation
Director, Fontana Village Resort,
Fontana Dam, N. C. 28733

GLOBESWINGER TOUR

Dates: May 20 to June 12

Location: Hawaii, Samoa, Fiji, Aus-
tralia, New Zealand, Tahiti

Contact: John and Doris Campbell,
P. O. Box 711, San Carlos, Calif.
94070

GREENBUSH INN VACATIONS

Dates: June 23-25; July 7-9; Aug. 4-6;
Aug. 25-27

Location: Greenbush Inn near Oscoda,
Mich.

Staff: Bill Peterson, Jerry Brecklen,
Stan Burdick, the Lehnerts, the Tay-
lors, Larry Prior, Dale Smith, Chuck
Becker

Contact: Bill Peterson, 30230 Oakview,
Livonia, Mich. 48154

HOLIDAY FOR SPRING

Dates: Mar. 31-Apr. 2

Location: Prudhomme's Garden Center
Motel, Vineland Station, Ontario

Staff: Lou and Dan Dedo, Doris and
LeVerne Reilly; Mo and Frannie
Heintz

Contact: Doris Reilly, 3400 Niagara
Falls Blvd., North Tonawando, N.Y.
14120

KIRKWOOD LODGE VACATIONS

Dates: June 4-24 (three weeks); Aug.

20-Oct. 7 (seven weeks)

Location: Kirkwood Lodge, Osage
Beach, Mo.

Staff: Necca and Marshall Flippo, Nita
and Manning Smith, Frank Lane,
Dave Taylor, Johnny Davis, Na and
Jack Stapleton, Max Forsyth, Arnie
Kronenberger, Vonnie and Willie
Stotler, Ray Smith, Harper Smith,
Naomi and Ernie Gross, Bob Fisk,
Edna and Gene Arnfield, Sam Mit-
chell, Beryl Main, Wanda and John
Winter, Jerry Haag, Midge and Jerry
Washburn, Ron Schneider, Darlene
and Jack Chaffee, Jim Brower, John-
ny LeClair, Bob Yerington

Contact: Bill Hagadorn, Kirkwood
Lodge, Osage Beach, Mo.

KON YACHT KICKERS 11th ANNUAL LABOR DAY WEEKEND

Dates: Sept. 1-4, 1967

Location: Dreamland Ballroom, Con-
neaut Lake Park, Pa.

Staff: Butch Little, Deuce Williams,
Jack Lasry, Doris and LeVerne Reil-
ly

Contact: Kon Yacht Kickers, Box 121,
Meadville, Pa. 16335

LLOYD SHAW DANCE FELLOWSHIP

Dates: Aug. 13-18

Contact: Mrs. Lloyd Shaw, 1527 Win-
field Ave., Colorado Springs, Colo.
80906

MAPLE LEAF WEEKEND

Dates: Nov. 24-26

Location: Prudhomme's, Vineland, Ont.

Staff: Frankie Lane, Dave Taylor, Na
and Jack Stapleton

Contact: Taylormade Holidays, 458
Shelbourne Rd., Grosse Pte. Farms,
Mich. 48236

MARDI GRAS WEEKEND

Dates: Jan. 26-27

Location: Pantlind Hotel, Grand Rap-
ids, Mich.

Staff: John Hendron, Dave Taylor,
Jack May, Shanty and Bob Darby

Contact: Taylormade Holidays, 458
Shelbourne Rd., Grosse Pte. Farms,
Mich. 48236

MAX FORSYTH VACATIONS

Dates: June 2-Nov. 12

Location: Ind., Mo., Hawaii, N. C., Colo., Wis.

Staff: Max Yerington, Brammers, Muellers, Wykoff, Flippo, Kronenberger, Stotlers, Cargill, Bohart, Radsfords, Fosters, Stapletons, Peterson, Lehnerts, Schultz

Contact: Lovella and Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Ind. 46227

OGLEBAY INSTITUTE CAMPS

Dates: May 26-30; Sept. 1-4

Location: Oglebay Park, Wheeling, W. Va. 26003

Staff: Al Schwinabart

Contact: Mrs. Elizabeth S. Faris, Oglebay Institute, 841½ National Rd., Wheeling, W. Va. 26003

OKLAHOMA VACATION— FUN TRAIN

Dates: June 25-July 9

Location: Oklahoma to Philadelphia, then New York City and Canada

Staff: Howard Thornton, Train Director

Contact: Howard B. Thornton, 2936 Bella Vista Dr., Midwest City, Okla.

PEACEFUL VALLEY VACATIONS

Dates: June 11-Sept. 2 (12 weeks)

Location: Peaceful Valley Lodge, Lyons, Colo.

Staff: Ben Baldwin, Leon Franks, Bob Wickers, Cal Lambert, Ray Quade, Lenny Roos, Don Burkholder, Ken Crow, Ken Wandt, Dale Wagner, Bill Barr, Jim Stewart, Jim DeKnight, Tom Miller, Floyd Bohart, Max Forsyth, Bob Radford

Contact: Karl E. Boehm, Peaceful Valley Lodge, Star Rt., Lyons, Colo.

PINEWOODS CAMPS

Dates: July 30-Aug. 27

Location: Long Pond near Cape Cod, Mass.

Staff: May Gadd, Phillip Merrill, John Scott and Guest Callers

Contact: Country Dance Society of America, 55 Christopher Street, New York, N. Y. 10014

RAINBOW LAKE INSTITUTES

Dates: July 30-Aug. 5; Aug. 6-12

Location: Rainbow Lake Lodge, Brevard, N. C.

Staff: Jack Jackson, Noriene and Jim Pearson, Al Aderente

Contact: Jim Pearson, 4534-12th Ave., N., St. Petersburg, Fla. 33713

REBEL ROUNDUP

Dates: Apr. 6-9; Oct. 15-22

Location: Fontana Village Resort, Fontana Dam, N. C. 28731

Staff: Bob Baker, Stan Burdick, Louis Calhoun, Bob Dubree, Ben Baldwin, Bill Wilson, Mich Howard, Betty and Irv Easterday

Contact: Louis Calhoun, Recreation Director, Fontana Village Resort, Fontana Dam, N. C. 28733

ROCKY MOUNTAIN SQUARE DANCE CAMP

Dates: July 16-Aug. 12 (four weeks)

Location: Lighted Lantern, Lookout Mountain, Golden, Colo.

Staff: Johnny LeClair, Vaughn Parrish, Al Brownlee, Ray Smith, Sal Fanara, Gaylon Shull, Beryl Main, Jerry Haag, Johnny Hozdulick, Arnfields, Hickmans, Smithwicks, Procters.

Contact: Paul J. Kermiet, Rt. 3, Golden, Colo. 80401

SQUARAMA

Dates: June 25-Aug. 18 (6 weeks)

Location: Boyne Highlands, Harbor Springs, Mich.; Boyne Mountain, Boyne Falls, Mich.

Staff: Bob Yerington, Wally Schultz, Dave Taylor, Ann and Pete Peterman, Bob Page, Chuck Raley, Na and Jack Stapleton, Bob Fisk, Al Brundage, Dottie and Jules Billard, Johnny LeClair, Jerry Haag, Sam Mitchell, John Hendron, Nita and Manning Smith, Norma and Wayne Wylie, Dick Jones, Herb Keys

Contact: Squarama, P. O. Box 5183, Grosse Pointe, Mich. 48236

SWAP SHOP

Dates: Apr. 29-May 7; Sept. 30-Oct. 8
(Concluded on Page 37)

STEP
STEP
CLOSE

BEAUTIFUL WALTZES FOR BEAUTIFUL ROUND DANCING

Almost all experienced round dancers prefer waltz routines to any other type. Many of the classic rounds—dances which keep their popularity for years—are waltzes. Since most are slow and dreamy, it is the most romantic type of dance.

Correct styling may make the difference in whether you like or dislike the waltz. Styling merely means the manner in which one does the various figures. Good styling implies comfortable and graceful use of the body and effective teamwork.

Some instructors downgrade styling and urge their dancers to "do it any old way—just have fun". It is possible to over-style, but we feel the true enjoyment and most satisfaction comes from "how" the dance is done not "how many" dances are done.

Waltzing should be smooth, graceful, comfortable and pretty. It should flow with a slight rise and fall. There should be no jerky, bouncy movements. The footwork should be smooth and gliding with the accent on the first beat of

music.

Good body mechanics depend largely on good posture and poise. A good dancer stands tall but without an appearance of stiffness. The use of the hands and arms should complement the action of the dance step. Never clutch or grab nor allow the free hand to hang limp or "flap" around.

The waltz has three counts to the measure with the first one definitely accented. The basic waltz step is a step, step, close.

One of the most common waltz movements is the forward waltz. It is three steps forward with the first step a long reaching one, a second step on beyond the first, and a definite close on the third count. Close merely means to step on that foot beside the other, freeing the supporting foot for the next move. The feet should be kept close together to avoid a wide straddle.

In open position, the forward waltz can be done with a slight toeing out on the reaching step or count "one" and a slight toeing in on the next

BY PAT AND LOU BARBEE COLUMBUS, OHIO

reaching step or count "four". This is most commonly called "waltz away" and "waltz together" and gives a very graceful flow to the forward waltz.

In semi-closed and closed positions, the forward waltz is done with a step, close progressing down line of dance or counter-clockwise around the circle. Again—it is important to keep the feet close together to avoid the straddle position. This is especially true in closed position where chances of getting stepped on by your partner are greater.

Another of the most common waltz movements is the turning waltz. It requires the same basic waltz step, progressing down line of dance, with two measures required for a full rotation. It is done in closed position and it is important that the shoulders and hips be kept parallel with partners facing each other almost directly. Most of the turn is on the first step of each measure.

The most widely used of all waltz turns is the backward right waltz turn. This starts in closed position with the



Pat and Lou Barbee started square dancing in 1957 and almost immediately started round dancing. Pat and Lou started teaching in 1960 and have had several beginners classes. At the present time they have a beginners class, an intermediate club, and an advanced workshop. They have taught at four Ohio State Conventions, Promenade Jamboree in Toledo, Ohio, the National Convention in Indianapolis, Ind., on the staff for two years at the Spring Pow Wow at Potowatomi Inn, Pocagon State Park, Ind. They have written three rounds: "Dixieland Two Step"—Win-4696; "Are You Lonesome"—HI-813; and "My Best To You"—HI-824.

man facing reverse line of dance. He leads backward toward line of dance with his left foot as partners start the waltz turn to the right. The man slides on around on the ball of his right foot continuing the turn. The close on count three finds the man facing line of dance. The man then steps forward in line of dance on his right and between his partner's feet on count four, then on around with left on count five, closing on count six to complete the turn.

We have just "skimmed the surface" on the subject of waltzing. It may sound complicated and confusing to the novice, but with the knowledge of a few of the basic steps, you can be dancing the beautiful waltzes that have and are being written. You'll find that waltzing is fun.

The nicest compliment to waltzing was written by Dorothy Shaw—"The square dancer without waltzing is denying himself the lift and thrill of doing the most beautiful of dances alone with one woman whom he loves, we hope . . ."

NATIONAL SQUARE DANCE ASSOCIATION NEWS

1622 N. RAND RD., ARLINGTON HEIGHTS, ILL. 60004

Here are some comments from our members about the NSDA. This monthly column is for you so let us know your thoughts about the NSDA. If you are not already a member, mail the application in this issue today.

"We are happy to be able to join an Association with objectives such as yours." Bill Higgins, N. Y.

"It's so wonderful to hear that a National Association has finally been formed. . . . Now I'm sure that we can all get together with our efforts to cover the country and possibly the entire globe with square dancing. We love it ourselves, and now we have a national 'voice' to spread the news for us."—Chuck McDonald, Ill.

"We fully believe in what you hope to do and support your effort with our membership." —Patricia and Wayne Anderson, Cadillac, Mich.

"Please add our names to the National Square Dance Association as Charter Members. We feel this is a wonderful step in the right direction." —Jo and Emil Schlenker, Canada

"We feel that this is a step forward and will assure the future of our square dance movement." Sam Wright, Tex.

"I feel this is a wonderful movement,

long overdue, and I'm certain it will meet with great success."—Howard Rohrbacher, Fla.

"Best of luck in your efforts to promote and unite the square dance movement."—Mike and Bud Redmond, N.Y.

"I would very much like to become a part of this movement. I believe that if we don't push square dancing, nobody else will."—Harold Davis, Kan.

"This is what square dancing needs. We are for it."—Maybra and Naomi Kelly, Ill.

"As a club president I can understand the need for close association among dancers, callers, etc."—Lynn Dieterle, Ill.

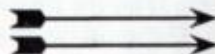
"Am very glad to see this association for I feel we really need it."—Chuck McClure, Nebr.

"Sounds as if everything is on the move and well set."—Alma and Joe Miller, Ohio

"Let's keep the good work going." —Rose and Edwin Vache, Pa.

"We think this will be a great thing for the square dance program."—Flora and W. G. King, N. C.

JOIN THE NSDA TODAY!



Square and Round Dancers UNITE!

Square and Round Dancing is probably America's finest type of recreation. You agree? Fine. But what are you doing personally to get people acquainted with our recreation? Do you invite people to square dance who have never done so? What has been their reaction?

You have probably found that almost everyone not now square or round dancing has a very fuzzy notion of what our recreation is. Square and Round Dancing needs an active NATIONAL organization that will present the true picture, the true image of our recreation to all Americans.

While golf and bowling and numerous other forms of recreation have increased in popularity, ours has not grown at the rate it should have. Why? There are many reasons. That is why the National Square Dance Association was formed.

The NSDA is dedicated to get national publicity and recognition in all forms the same way bowling and golf have done in the past 10 years. This takes money and organization. Are you with us? Great! Send in your application now... your dues will help us get started.

There are many other things NSDA can do for present square and round dancing which will be outlined with your membership card. Join up now!

CLIP AND MAIL TODAY

MEMBERSHIP APPLICATION NATIONAL SQUARE DANCE ASSOCIATION

Enclosed find \$5.00 (per person or per couple) enrollment fee for one year membership, charter certificate, membership card(s), and other privileges. I understand \$2.50 of this amount is for SQUARE DANCE Magazine subscription (12 issues), the Official Publication of the Association.

Mail this form and remittance to:
National Square Dance Association
1622 N. Rand Rd.
Arlington Heights, Ill. 60004

Please enroll (me) (us) as Charter Member(s) in the National Square Dance Association:

(Mr. & Mrs.) (Mr.) (Mrs.) (Miss)

Address _____

City _____

State _____

Zip _____

Signed _____

Remarks _____

SQUARE DANCE MAGAZINE'S

CONTEST

WHY I SQUARE DANCE

by

CATHIE BURDICK

Sandusky, Ohio

Most stories in this contest tell how square dancing has changed the lives of a couple. Our story is that square dancing is probably responsible for our being a couple. Here is some past history from the distaff side of the Burdick family.

Once upon a time there were a YMCA Camp and a Girl Scout Camp in Rhode Island, where the campers joined together for square dances. But alas, there was no caller! Sometimes the girl campers learned the dances in advance, but the boys didn't know them. One girl counselor played the piano and yelled "Virginia Reel" commands once, but her hands grew too tired. Her parents, who loved to dance, brought a sound system and records once, but it was too hard to hear the calls. Just nothing worked! So that winter the boys' program director learned to call a little.

Romantically, nothing happened between the girl counselor and the boys' director, except that they were acquainted. He dated several other girl counselors and she was engaged to a boy back home.

Several years later, the girl's parents enrolled at a square dance camp and persuaded her to go along. Presto—girl counselor meets boy program

director again and something clicks! The parents never returned but the young couple did, the next summer, and we were on the staff there several years after we were married. And we were married in spite of learning to round dance together.

For the next ten years, square dancing continued to be a major part of our lives. Three children were added to our family, which made three major moves to different parts of the country. Always we were made to feel at home by square dancers, and were able to help experienced dancers and non-dancers.

Stan continued to call, and traveled farther to do this. He became involved in four callers' organizations, and became a well-known cartoonist. Together we taught round dancing, groups of children, and enjoyed dancing ourselves. Now our two boys have tried their hands at calling a few. A wonderful family vacation has been possible each year at Silver Bay, N.Y., plus weekends at Fontana, N. C. recently.

Both of us have always wanted to help people enjoy themselves. When we stop to reconsider the whole story, it seems square dancing and square dancers have added a whole new dimension to our lives. ■

March - April 1967 Dance Calendar

You Are Invited To Visit
**SQUARE DANCE
CENTER**

1622 NORTH RAND ROAD

● ARLINGTON HEIGHTS, ILLINOIS 60004

—Just south of Palatine/Willow Road on U.S. Highway 12—

(312) 255-4060



Here is an exciting new concept in recreational facilities . . . a modern square dance center . . . designed and built exclusively for square dancing. Imagine, a beautiful building perfect in every detail to help you enjoy your dancing more. A dance hall that has perfect acoustics so you can hear anywhere in the hall while dancing. A dance floor of hardwood that is mounted on rubber for ease on the feet. Tastefully decorated throughout with special decorations on festive occasions. Air-conditioned for year around comfort. Then there is a square dance store that's out of this world. You'll want to browse for hours on end. Here under one roof is everything a square dancer could want to have a wonderful time. Here is a place where there's round or square dancing practically every night of the week.

SQUARE DANCE CENTER

1622 NORTH RAND ROAD, ARLINGTON HEIGHTS, ILLINOIS 60004
(312) 255-4060

Dear Friends:

Just about everyone has danced with us at Square Dance Center. If you haven't had a chance to visit us, please do so soon. We know you'll enjoy dancing with us. There is dancing here almost every night.

Several clubs are meeting regularly at Square Dance Center. Palatine Squares, Center Squares, Roulettes, and other groups have made this facility their home. We welcome these clubs and invite other clubs to talk with us about the facilities and services we have to offer.

Another Square Dance Class for new dancers starts Tuesday, April 4. Bring your non-dancer friends with you to Class on April 4 and maybe they'll be as enthused about square dancing as you are. Our first two classes were quite successful.

Members of Palatine Squares, Arlington Squares, Slowpokes, and other clubs are helping us with our Classes. Thanks to these folks for their help. Other dancers are invited to come any night there is a Class and meet the new dancers and give them a helping hand.

We'll be looking for you at Square Dance Center soon. Happy dancing!

MARILYN AND ARVID OLSON
Your Hosts



DANCE CALENDAR

ARLINGTON HEIGHTS, ILLINOIS 60004 (312) 255-4060

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			CENTER SQUARES Open Square Dance Club RUY CAMP—Caller 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple 1
TYROS ce Club Easy Rounds EDNA AND GENE ARNFIELD ors p.m. couple 5	ROULETTES Round Dance Club Intermediate Rounds EDNA AND GENE ARNFIELD Instructors 8-10:30 p.m. \$2.00/couple 6	SQUARE DANCE CLASS Intermediate ARVID OLSON Instructor/Caller 8-10:30 p.m. 13 Weeks— \$25.00/couple 7	PALATINE SQUARES Open Square Dance Club BOB POYNER and LENNY ROOS—Callers 8:30-11:30 p.m. \$2.50/couple 8
TYROS ce Club Easy Rounds EDNA AND GENE ARNFIELD ors p.m. couple 12	ROULETTES Round Dance Club Intermediate Rounds EDNA AND GENE ARNFIELD Instructors 8-10:30 p.m. \$2.00/couple 13	SQUARE DANCE CLASS Intermediate ARVID OLSON Instructor/Caller 8-10:30 p.m. 13 Weeks— \$25.00/couple 14	CENTER SQUARES Open Square Dance Club AL "TEX" BROWNLEE—Caller 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple 15
TYROS ce Club Easy Rounds EDNA AND GENE ARNFIELD ors p.m. couple 19	ROULETTES Round Dance Club Intermediate Rounds EDNA AND GENE ARNFIELD Instructors 8-10:30 p.m. \$2.00/couple 20	SQUARE DANCE CLASS Intermediate ARVID OLSON Instructor/Caller 8-10:30 p.m. 13 Weeks— \$25.00/couple 21	PALATINE SQUARES Open Square Dance Club GAYLON SHULL and JIM STEWART—Callers 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple 22
TYROS ce Club Easy Rounds EDNA AND GENE ARNFIELD ors p.m. couple 26	ROULETTES Round Dance Club Intermediate Rounds EDNA AND GENE ARNFIELD Instructors 8-10:30 p.m. \$2.00/couple 27	SQUARE DANCE CLASS Intermediate ARVID OLSON Instructor/Caller 8-10:30 p.m. 13 Weeks— \$25.00/couple 28	CENTER SQUARES Open Square Dance Club JON JONES—Caller 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple 29

CALLERS



AL ADERENTE
Metuchen, N. J.



EDNA and GENE
ARNFIELD
Skokie, Ill.



AL "TEX"
BROWNLEE
Odessa, Tex.

MARCH 1967 DA

SQUARE DANCE CENTER, 1622 NORTH RAND ROAD

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
STAFF ROUND DANCE LEADERS 1st Saturdays: Marj and Mel Rummel 2nd and 4th Saturdays: Dot and Jerry Daniels 3rd Saturdays: Dot and Ken Olson These Top Leaders program rounds for your dancing enjoyment on Saturday evenings between square dance tips.			
OPEN SQUARE DANCE LAKE COUNTY ASSN. OF SQUARE DANCE CLUBS ANNUAL SPRING FESTIVAL 2-5 p.m. \$2.00/ couple 5	SQUARE DANCE CLASS Intermediate LENNY ROOS Instructor/Caller 8-10 p.m. \$2.00/couple 6		ROULETTE Round Dance Learn Basics and EDNA AND GEORGE Instructor 8-10:30 \$2.00/couple
OPEN SQUARE DANCE JOHNNY DAVIS—Caller 3-6 p.m. \$2.50 Adv. \$3.00 Door/couple 12	SQUARE DANCE CLASS Intermediate LENNY ROOS Instructor/Caller 8-10 p.m. \$2.00/couple 13		ROULETTE Round Dance Learn Basics and EDNA AND GEORGE Instructor 8-10:30 \$2.00/couple
	SQUARE DANCE CLASS Intermediate LENNY ROOS Instructor/Caller 8-10 p.m. \$2.00/couple 19		ROULETTE Round Dance Learn Basics and EDNA AND GEORGE Instructor 8-10:30 \$2.00/couple
EASTER NO DANCE 26	SQUARE DANCE CLASS Intermediate LENNY ROOS Instructor/Caller 8-10 p.m. \$2.00/couple 27		ROULETTE Round Dance Learn Basics and EDNA AND GEORGE Instructor 8-10:30 \$2.00/couple
			ROULETTE Round Dance Learn Basics and EDNA AND GEORGE Instructor 8-10:30 \$2.00/couple
			ROULETTE Round Dance Learn Basics and EDNA AND GEORGE Instructor 8-10:30 \$2.00/couple

STAFF C



RUY CAMP
East Point, Ga.



JOHNNY DAVIS
Erlanger, Ky.



MARSHALL FLIPPO
Abilene, Tex.



JERRY HELT
Cincinnati, Ohio

DANCE CALENDAR

ARLINGTON HEIGHTS, ILLINOIS 60004 (312) 255-4060

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
TYROS Dance Club d Easy Rounds NE ARNFIELD ctors p.m. couple 1	ROULETTES Round Dance Club Intermediate Rounds EDNA AND GENE ARNFIELD Instructors 8-10:30 p.m. \$2.00/couple 2	SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON Instructor/Caller 8-10:30 p.m. \$2.00/couple 3	PRIVATE PARTY NO DANCE 4
TYROS Dance Club d Easy Rounds NE ARNFIELD ctors p.m. couple 8	ROULETTES Round Dance Club Intermediate Rounds EDNA AND GENE ARNFIELD Instructors 8-10:30 p.m. \$2.00/couple 9	SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON Instructor/Caller 8-10:30 p.m. \$2.00/couple 10	PALATINE SQUARES Open Square Dance Club BOB POYNER and LENNY ROOS—Callers 8:30-11:30 p.m. \$2.50/couple 11
TYROS Dance Club d Easy Rounds NE ARNFIELD ctors p.m. couple 15	ROULETTES Round Dance Club Intermediate Rounds EDNA AND GENE ARNFIELD Instructors 8-10:30 p.m. \$2.00/couple 16	SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON Instructor/Caller 8-10:30 p.m. \$2.00/couple 17	CENTER SQUARES Open Square Dance Club JOHN HENDRON—Caller 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple 18
TYROS Dance Club d Easy Rounds NE ARNFIELD ctors p.m. couple 22	ROULETTES Round Dance Club Intermediate Rounds EDNA AND GENE ARNFIELD Instructors 8-10:30 p.m. \$2.00/couple 23	SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON Instructor/Caller 8-10:30 p.m. \$2.00/couple 24	PALATINE SQUARES Open Square Dance Club JIM STEWART—Caller 8:30-11:30 p.m. \$2.50/couple 25
TYROS Dance Club d Easy Rounds NE ARNFIELD ctors p.m. couple 29	ROULETTES Round Dance Club Intermediate Rounds EDNA AND GENE ARNFIELD Instructors 8-10:30 p.m. \$2.00/couple 30		

CALLERS



JOHN HENDRON
Framingham Center,
Mass.



JON JONES
Arlington, Tex.



ARVID OLSON
Arlington Heights,
Ill.



LENNY ROOS
Lake Zurich, Ill.

APRIL 1967 DA

SQUARE DANCE CENTER, 1622 NORTH RAND ROAD,

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

STAFF ROUND DANCE LEADERS

1st Saturdays: Marj and Mel Rummel

2nd and 4th Saturdays: Dot and Jerry Daniels

3rd Saturdays: Dot and Ken Olson

These Top Leaders program rounds for your dancing enjoyment on Saturday evenings between square dance tips.

ILLINOIS KNOTHEADS
Open Square Dance
MARSHALL FLIPPO—Caller
Two Separate Dances
3-6 p.m. 7:30-10:30 p.m.
\$2.50/couple for each dance

2

SQUARE DANCE CLASS
Intermediate/Advanced
LENNY ROOS
Instructor/Caller
8-10:30 p.m.
\$2.50/couple

3

SQUARE DANCE CLASS
Learn Basic Calls
ARVID OLSON
Instructor/Caller
8-10:30 p.m.
13 Weeks-
\$25.00/couple

4

ROULETT
Round D
Learn Basics an
EDNA AND G
Instru
8-10:30
\$2.00/

Open Square Dance
TOMMY STOYE—Caller
3-6 p.m.
\$2.50 Adv.
\$3.00 Door/couple

9

SQUARE DANCE CLASS
Intermediate/Advanced
LENNY ROOS
Instructor/Caller
8-10:30 p.m.
\$2.50/couple

10

SQUARE DANCE CLASS
Learn Basic Calls
ARVID OLSON
Instructor/Caller
8-10:30 p.m.
13 Weeks-
\$25.00/couple

11

ROULETT
Round D
Learn Basics an
EDNA AND G
Instru
8-10:30
\$2.00/

CHICAGOLAND ROUND
DANCE LEADERS SOCIETY
FESTIVAL
Rounds-Squares-Refreshments
2-5:30 p.m.
\$2.00/couple

16

SQUARE DANCE CLASS
Intermediate/Advanced
LENNY ROOS
Instructor/Caller
8-10:30 p.m.
\$2.50/couple

17

SQUARE DANCE CLASS
Learn Basic Calls
ARVID OLSON
Instructor/Caller
8-10:30 p.m.
13 Weeks-
\$25.00/couple

18

ROULETT
Round D
Learn Basics an
EDNA AND G
Instru
8-10:30
\$2.00/

Open Square Dance
AL ADERENTE Caller; 3-6 p.m.
2.50 Adv.; 3.00 Door/cpl.

23

SQUARE DANCE CLASS
Intermediate/Advanced
LENNY ROOS
Instructor/Caller
8-10:30 p.m.
\$2.50/couple

24

SQUARE DANCE CLASS
Learn Basic Calls
ARVID OLSON
Instructor/Caller
8-10:30 p.m.
13 Weeks-
\$25.00/couple

25

ROULETT
Round D
Learn Basics an
EDNA AND G
Instru
8-10:30
\$2.00/

Open Square Dance
JERRY HELT—Caller; 3-6 p.m.
2.50 Adv.; 3.00 Door/cpl.

30

STAFF C



GAYLON SHULL
Dighton, Kans.



JIM STEWART
Des Plaines, Ill.



TOMMY STOYE
San Diego, Calif

PROGRAM

INTERMEDIATE ADVANCED SQUARE DANCE CLASS (MONDAYS)

This is an evening devoted to people who have completed a series of beginning and intermediate square dance lessons. If you've just finished your lessons or if you need a brush up on intermediate basics, this group is for you. You'll dance and have fun while you learn under the capable calling and instructing of Lenny Roos.

NEW SQUARE DANCE CLASS (TUESDAYS)

This is an evening devoted to people with little or no square dance experience. You need not know how to square dance. Within minutes you'll be dancing and enjoying the fun and fellowship of square dancing. Arvid Olson, owner of Square Dance Center, is the instructor.

ROULETTE TYROS ROUND DANCE CLUB (WEDNESDAYS)

Round dance basics and easy rounds are the order of the day every Wednesday. You needn't be bashful in attending these sessions for Edna and Gene Arnfield will make you feel at home.

ROULETTES ROUND DANCE CLUB (THURSDAYS)

Here's an evening devoted for people who have mastered the basics of round dancing. You'll learn the Rounds of the Month and national favorites under the masterful teaching of Edna and Gene Arnfield.

INTERMEDIATE SQUARE DANCE CLASS (FRIDAYS)

This is an evening devoted to people who have completed a series of beginning square dance lessons. If you've just finished your first lessons or if you need a brush up on intermediate basics, this group is for you. You'll dance and have fun while you learn under the capable calling and instructing of Arvid Olson, owner of Square Dance Center.

CENTER SQUARES (SATURDAYS)

The Center Squares are an open club, dancing to the top callers in the nation on Saturday evenings. Order your tickets early for these dances. These "name" callers are big attractions, and tickets are sold only to capacity for comfortable dancing. Ask about the money-saving memberships.

PALATINE SQUARES (SATURDAYS)

Dance with the Palatine Squares to the top callers in the Chicago area on Saturday evenings. Bob Poyner and Jim Stewart are the featured callers for this club. Guest callers add to the fun, fellowship and enjoyment. Ask about memberships.

OPEN DANCES (SUNDAYS)

On many Sunday afternoons and evenings, Square Dance Center presents open dances featuring square dancing's most popular callers. Many of these are ticket dances, so order your tickets early.

ALL DANCES ARE OPEN

You are welcome to attend any dance, any night at Square Dance Center. Please feel free to visit us at any time. Bring your non-square dancer friends. They will enjoy watching. All dances and classes are adult activities. Please do not bring children.

FEATURES OF THE SQUARE DANCE CENTER

- 5,000 square feet of dance floor. Dance floor is hardwood mounted on rubber. There is nothing better or more comfortable to dance on.
- Air conditioned throughout for year around comfort.
- Free parking. Room for many, many cars in two private parking lots (overflow parking lot located directly across the street).
- Perfect acoustics. Constructed especially for square dancing.
- Beautiful decorations and landscaping. Special decorations on festive occasions.
- Complete kitchen facilities.
- Complete square dance store. The most beautiful and best stocked store in the country.
- Professionally managed. All details handled for you.
- Program includes: Classes for beginner, intermediate and advanced dancers, round dance clubs and classes, clubs, special dances, and much, much more.

TICKET ORDER FORM

SQUARE DANCE CENTER, 1622 NORTH RAND ROAD, ARLINGTON HEIGHTS, ILLINOIS 60004
(312) 255-4060

Please send me tickets for the dates indicated below (order one ticket for each couple). A self-addressed stamped envelope is enclosed.

DATE NO. OF TICKETS.....

DATE NO. OF TICKETS.....

DATE NO. OF TICKETS.....

DATE NO. OF TICKETS.....

TOTAL AMOUNT
ENCLOSED

\$

NAME

ADDRESS

CITY STATE ZIP



Workshop

Edited by Willard Orlich

CHOREOGRAPHY

Many of the "new ideas" coming onto the horizon of today's square dance choreography are a combination of two movements. We have always felt that this was unnecessary square dance nomenclature to be remembered by the dancers. In many cases the dancer reaction time is needed anyway so the second part of the command can be given during the execution of the first part. Here are some examples.

Suggested Command	Time to Say
Rip and Bend. . . .	Rip 'n snort to a line, bend it
Rip, Wheel and Deal. . . .	Rip 'n snort to a line, wheel and deal
Spin Turn Thru. . . .	Spin the top, turn thru
Swing Turn Thru.	Swing thru, turn thru
Swing and Trade. . . .	Swing thru, everybody trade
Star Twirl.	Star thru, California twirl
Swing Star Thru. . . .	Swing thru, star thru
Swing Slide Thru. . . .	Swing thru, slide thru

One of this month's new ideas is **SWING CIRCULATE**. If the author had suggested the movement as a complete swing thru and **then** all-eight-circulate, we would not have explored the idea. In this case, **SWING CIR-**

CULATE means **ends** to swing half by the right (or left) and **then** all-eight-circulate. The term "swing" means an arm turn 180 degrees to change facing direction so it isn't actually a combined two movement into one command.

Aren't the **DIXIE TURN THRU SQUARE TURN THRU** commands combination calls? Yes, but not two distinct movements **added** together into one command like the examples listed. Actually, the last hand used in the movement is used to turn back but still doesn't violate the basic thought of pull by.

In **DIXIE TURN THRU** the trailing person does a turn thru and **pull by** causing the dancers to follow their opposite single file. In **SQUARE TURN THRU**, the last hand does a turn thru and **pull by**, to give partnership with the opposite from a standard square thru or fraction thereof. So in analysis there is a difference without violating basic rules of the original movement causing confusion to the beginner learning a true Dixie chain or square thru.

It is hoped that the above information will help to guide future "inventors" of new basics to be able to come up with ideas more acceptable to our square dancers. This will help to keep down frustration and the eternal job (not fun) of learning new **unnecessary** square dance nomenclature just because the caller feels he **must** introduce something new all the time.

Another misconception of figure variations is encountered with the **SPLIT**

idea. Original split ideas were incorporated, for example, to invent the **Allemande A**. The movement was called about half way, stopped, something added, and then the movement was completed. The same thing was applied to the Daisy chain. It was started in the normal way, had **allemande thars** thrown in and the daisy chain was continued. This was called a **Daisy Thar**.

When the split square thru was introduced, the first hand counted as part of the movement like split Dixie Daisy and split Dixie Chain. But somewhere along the line, someone got the conception that "split" meant right hand, pull by, and then start a movement like left swing thru. This is **not** a true "split" version. It's actually a prefix before doing a normal movement. We hope this trend will also stop. Split figures at best are not too well accepted.

CALLERS' QUESTIONS

CARL H. BRANDT, Fort Wayne, Ind.: "How do you program for a club dance you call to twice a month?"

You can be sure that there is a variance of opinion about this among callers as a whole across the country. We can only answer from a choreographer's reaction over the past dozen years plus repeating the comments of many callers who experience this type of responsibility. You will be partially guided by the type of club (their dancing ability) and the number of guests usually attending.

The rule of thumb would be to please the club **members** and not the guests. Do not raise or lower the level of square dance choreography in order to keep the guests happy. It is the club members' responsibility to pick guests who would enjoy what the club normally dances. This is one characteristic of club dancing versus open dancing which relies on the caller's good judge-

ment.

1—**Keep notes** of each dance: which singing calls used, what new idea was presented, and what "gimmick" type dance was used. (Who's On First, Progressive Squares.)

2—**Avoid monotony**. Don't use only "breaks" each tip, such as swing thru, spin the tops, dive thru/pass thru. Even with variations, each tip seems to have a sameness by the time you dance the seventh tip. The dancers then feel if they have danced two tips, the rest of the night is the same. This is a particular hazard for those callers relying upon sight calling **only**.

3—Try using a **particular theme** in choreography for each tip. For example, one tip of stars, lines, ocean waves, all-four-couple type. Use each tip with **special figures** involved giving both the heads and sides a chance to lead out: perhaps a peel-off variable tip, or a curlique tip, or a circulate tip. Sprinkle in the breaks between the figures like the singing calls do. Towards the end of the evening, repeat a particularly "hard to get" figure (which they eventually succeeded in doing) while they are dancing in a new set. Their response will be great!

4—**One tip** (about the third of the evening) of a "new idea" that is worth while presenting. Call with music up to the point then walk-talk thru it and finish up with music to the **allemande left**. **Remember**, this isn't workshop when you do it this way, it's a club dance so try to avoid cold walk-thrus whenever you can. **Repeat** this new idea with variations at the **next** club dance for those who missed it or didn't get it because they happened to be in a "bad set" the first time thru. **Ask their reaction** to it. The dancers love to participate in opinions. Then you decide whether or not to add it to your repertoire in the future.

5—Above all, **YOU** be a happy leader. Give out with enthusiasm. It will come back to you from the dancers ten fold. **Because** you are calling to the **same**

people twice a month make each dance you call for them as though it was the most important one to you in your life—and it will be successful.

THOMAS TARLETON, Marysville, Ohio: "In reference to allemande thar figure (sent in and tried) would the Dixie grand move be considered a legitimate one? If not, how far off base is it and why?"

In your figure you had the four men star left across to turn the opposite lady with a right around "like a Dixie grand, go right, left, right, left allemande". Any "Dixie" type movement has come to mean that the lead two people take right hands, pull by, then four people take left hands, pull by.

Your set up should not even refer to "Dixie"—just to "go back three, left, right, left allemande. Your variation of once more starring back to partner, box gnat, would also not be like a Dixie grand. This should mean two men single file meeting two ladies single file, the first two right hands, then all four left hands and then as far as you want them to go while alternating hands.

HAROLD MOWRY, Portage, Ind.: I understand it takes four visiting couples (to a club) to pin a banner. If one couple belongs to two clubs (A and B), can they be considered the fourth couple to pin a banner for Club B on the night they are attending a regular dance of Club A? Are there any written rules concerning the pinning of banners for this area?

Since we are not familiar with the pinning of banners, perhaps one of our readers can help out with the request for obtaining rules for you. If the idea is similar to our Friendship Bucket tradition among our clubs, the idea is to encourage all four couples to come visit from another club and enjoy the strange club dance with their members present.

BASIC BREAKDOWN

DOUBLE PASS THRU

by Madeline Allen, Larkspur, Calif.

Two couples (one couple behind the other couple) facing two other couples (one couple behind the other couple), on call to double pass thru, all four couples move thru each other passing individual right shoulders until the trailing couple stands back to back with other trailing couple.

The examples below set-up the double pass thru formations without the use of wheel and deal. The latter type set-up will be used in examples later to practice such calls as centers in and cloverleaf.

EXAMPLES

by Willard Orlich, Cuyahoga Falls, Ohio

Head couples lead to the right and circle four

Head gents break to a line of four

Forward eight and back with you

Pass thru and bend the line

Star thru, inside couples California twirl

Double pass thru, first couple left, second couple right

Pass thru and bend the line

Star thru, inside couples California twirl

Double pass thru, first couple right, second couple left

Cross trail thru to the corner, left allemande . . .

Head couples square thru, right and left thru

Pass thru, outsides California twirl

Double pass thru, first couple left, second couple right

Square thru, count four hands

Outside couples California twirl, double pass thru

First couple left, next ones right, star thru

Inside arch, dive thru, right and left thru

Square thru three quarters around to the corner, left allemande . . .

Promenade, don't slow down

Couples one and three wheel around and star thru

Inside arch, dive thru, double pass thru

Separate single file, walk past two

With them line up four, go forward and back

Star thru, California twirl

Double pass thru, first couple left, next ones right

Bend the line and star thru

Inside arch, dive thru, double pass thru

First couple left, next ones right

Cross trail thru to a left allemande . . .

Head couples lead to the right and circle four

Head gents break and line up four

Forward eight and back, box the gnat

Pass thru, ends turn in

Double pass thru then face your partner

Star thru, double pass thru

First couple go left, next couple right

Forward eight and back, box the gnat

Pass thru, ends turn in

Double pass thru—first couple left, next couple right

Cross trail thru to the corner, left allemande . . .

FIGURES AND BREAKS

FIGURE

by Ralph Hay, Aurora, Colo.

Four ladies chain three-quarters

Sides right and left thru

Side ladies chain

Sides lead right, circle to a line

Lines go forward and back

Ends star thru

Circle up eight

Men go forward and back

Men turn thru

Girls pair off, cloverleaf

Men pass thru, allemande left . . .

FIGURE

by Dewey Berry, East Cleveland, Ohio

Heads lead to the right

Circle up four

Head gents break and line up four

Pass thru, single wheel

Double pass thru

Centers in, cast off three-quarters

Pass thru, single wheel

Double pass thru, centers in, cast off three-quarters

Pass thru, single wheel

Double pass thru, centers in

Cast off three-quarters

Pass thru, single wheel

Double pass thru, centers in,

Cast off three-quarters

Allemande left . . .

SWING SLIDE THRU FIGURES

by Chuck McDonald, North Chicago, Ill.

Heads square thru

Split two, around one to a line

Do-sa-do to an ocean wave

Swing thru, slide thru

Star thru, right and left thru

Pass thru, wheel and deal

Centers pass thru, left allemande . . .

Heads square thru

Do-sa-do to an ocean wave

Swing thru

Swing thru, slide thru

Star thru, left allemande . . .

Heads roll away

Square thru

Do-sa-do to an ocean wave

Swing thru

Swing thru, slide thru

Centers run, pass thru

Wheel and deal

Girls turn thru, left allemande . . .

SLIDE THRU TO DIXIE GRAND

by Fred Fournier and Carl Lovig, Miami, Fla.

Four ladies chain

One and three right and left thru

Heads swing thru, box the gnat

Then square thru just like that

With the outside two swing thru

Step thru, pass thru, centers in

Cast off three-quarters round

Spin the top when you come down
 Then step thru, pass thru, centers in
Cast off three-quarters
 Now slide thru to a dixie grand
 Go right, left, right, left allemande . . .

All four couples a half sashay
 Circle to the left around that way
 Head men with a brand new Sue
 Dance up to the middle and back with
 you
 Box the gnat, hold on and swing thru
 Come on back with a right and left thru
 Side two, spin the top, then step thru
 And swing thru the next two
 Now step thru, pass thru
 Centers in, cast off three-quarters
 Slide thru to a dixie grand
 Right, left, right, left allemande . . .

LITTLE GEMS

by Sie Watson, Phoenix, Ariz.

Promenade
 Two and four wheel around
 Right and left thru
 Same four half square thru
 U turn back
 Pass one, catch all eight
 Right half way round
 Back by the left, all the way around
 Right to your corner
 Pull her by, allemande left . . .

Four ladies chain three-quarters round
 Allemande left the corner maid
 Come back one, promenade
 One and three wheel around
 Right and left thru,
 Same four half square thru
 U turn back
 Pass one, right and left grand . . .

FIGURE

by Red Porter, Houston, Tex.

One and three will pass thru
 Both turn right and go round one
 Line up four and have a little fun
 Go forward eight and back you reel
 Pass thru now and wheel and deal
 Turn thru, do a LEFT turn thru
 Pass thru now and cloverleaf
 Turn thru, do a LEFT turn thru

Then pass thru and cloverleaf
 Turn thru, do a LEFT turn thru
 Pass thru now and cloverleaf
 Allemande left with your left hand . . .

CHECK YOUR BLOCK

by Herb Lamster, Milwaukee, Wis.

Couple number three stand back to back
 With your corner box the gnat
 New heads square thru four hands
 around
 Circle four with the outside two ex-
 actly once around
 Ladies arch, boys rip 'n snort to lines
 of four
 Boys fold, do-sa-do to an ocean wave
 and balance back
 Centers turn back, check your blocks
 Square the block three hands around
 Do a block trade
 Square the block two hands around
 Do a block trade
 With opposites in your block, swing
 thru and balance
 Explode the wave, step forward and
 wheel and deal
 Dixie turn thru on a double track, clo-
 verleaf
 Centers square thru three-quarters to
 a left allemande . . .

RIP 'N SNORT TO WHEEL AND DEAL FIGURES

by Fred Christopher, St. Petersburg,
 Fla.

Heads square thru four hands in the
 middle of the floor
 With the sides, circle four, a full turn,
 here's the deal
 Inside two, rip 'n snort, wheel and deal
 Centers in, cast off three-quarters, then
 star thru
 Cloverleaf, centers swap around, watch
 it, man
 Eight chain one, left allemande . . .

Heads star thru, pass thru, circle up
 four
 Go one full turn, here's the deal
 Inside two, rip 'n snort, wheel and deal
 Centers, cross thru, star thru
 Wheel and deal two by two

Now substitute, square thru three-quarters, man
Here comes the corner, left allemande . . .

Heads swing thru, pass thru, separate around one

Line up four, we'll have some fun
Slide thru, circle half
Inside two rip 'n snort, wheel and deal
First couple go left, next go right
Swing and trade, don't take all night
Now cross trail thru, left allemande . . .

Side two couples go right and left thru
Then all four ladies chain you do
Heads pass thru, turn back, star thru
Right and left thru, turn you do
Now star thru, circle four, just three-quarters

Outside two rip 'n snort and wheel and deal

Double pass thru, centers cross thru
Box the gnat, change hands, left allemande . . .

SWING CIRCULATE FIGURES

by Lee Kopman, Wantagh, N.Y.

Head ladies chain right
Heads only half sashay then double star thru
Wheel and deal
Centers swing thru, turn thru
Do-sa-do the outsides, then swing thru
Swing circulate to a grand right and left . . .

Side ladies chain

Heads square turn thru four hands
Sides half sashay, swing thru
Swing circulate to a grand right and left . . .

CURLIQUE FIGURE

by Lee Kopman, Wantagh, N.Y.

Heads star thru, right and left thru
Turn thru, arky allemande
Partner right, arky grand
Meet partner, curlique to an alamo style
Swing thru and balance back, curlique
All eight swing thru (across) and box

the gnat

Pull by, arky allemande
Partner right, arky grand
Sides when you meet, turn back
Heads pull by, left allemande . . .

MIXED HASH

by Lee Kopman, Wantagh, N. Y.

Promenade, heads back track
Pass thru, single wheel
Centers pass thru, swing thru
Split circulate, swing thru
Same sex trade
Swing thru to a grand right and left . . .

Head ladies chain

All eight promenade

Heads back track

Pass thru

Single wheel plus a quarter more

Left swing thru

Girls trade

Left swing thru to a left allemande . . .

ALAMO BREAKS

by Lee Kopman, Wantagh, N. Y.

Four ladies chain across
Allemande left in alamo style
New partner right, balance a while
Swing thru, heads go three hands
Same sex trade
Swing thru, sides go three hands
Everybody right and left grand . . .

Allemande left, partner right, wrong way thar

Men back up with a left hand star

Swing by the right three-quarters

To an alamo style and balance

Swing by the right half way

Swing thru, heads go three hands

Boys trade, left swing thru, girls go three hands

Heads trade, everybody go right and left grand . . .

Allemande left in alamo style

Swing thru, heads go three hands

Boys trade, swing thru

Girls trade, sides trade

Grand right and left . . .

Head ladies chain across
 Allemande left in alamo style
 Swing thru, heads go three hands
 Boys circulate across, girls trade
 Swing thru, heads go three hands
 Heads circulate two positions
 Side trade, heads trade
 Left allemande . . .

TRADE FIGURES

by Willard Orlich, Cuyahoga Falls,
 Ohio

Heads lead right, circle to a line
 Forward eight and back, pass thru
 Boys trade, centers trade, ends trade
 Boys trade to a left allemande . . .

Side couples right and left thru
 Same two make a wave, balance
 Ends trade, centers run
 New centers trade, ends run
 Cross trail thru, left allemande . . .

Heads lead right, circle to a line
 Forward eight and back, right and left
 thru the same two
 Swing thru, girls run, centers trade
 Cast off three-quarters round
 Swing thru, men run, centers trade
 Cast off three-quarters round
 Cross trail thru, left allemande . . .

Sides lead right, circle to a line
 Pass thru, heads trade, centers trade
 Wheel and deal, pass thru
 Left allemande . . .

Head couples square thru four hands
 Centers in, ends trade, wheel and deal
 Ladies square thru three-quarters
 Star thru, all eight circulate, balance
 All eight circulate twice
 Wheel and deal, left allemande . . .

ENDS TURN IN BREAK

by Willard Orlich, Cuyahoga Falls,
 Ohio

Head couples right and left thru
 Turn thru, go right single file
 Boy around two, girl around one
 Forward eight and back
 Turn thru, centers arch, ends turn in
 Left allemande . . .

SQUARE TURN THRU BREAK

by Willard Orlich, Cuyahoga Falls,
 Ohio

Four ladies chain three-quarters
 Sides roll away, half sashay
 Same two square turn thru four hands
 Eight chain three, right, left, right
 Left allemande . . .

TURN THRU ENDS

by Willard Orlich, Cuyahoga Falls,
 Ohio

Heads lead right, circle to a line
 Forward eight and back, pass thru,
 ends turn in
 Turn thru, split two around one
 Bend the line, forward eight and back
 Pass thru, ends turn in
 Turn thru, split two around one
 Bend the line, forward eight and back
 Centers square turn thru
 Ends only star thru, centers in, cast
 off three-quarters
 Centers only square thru
 Ends only left allemande
 Everybody go right and left grand . . .

NEW IDEA

SWING AND CIRCULATE

by Robert Holup, Wausau, Wis.
 From Ocean Wave, swing one half
 and all eight circulate.

EXAMPLES

by Robert Holup, Wausau, Wis.
 One and three square thru four hands
 round
 Make a wave, rock it
 Swing circulate and once more
 Swing circulate to a left allemande . . .

One and three half square thru
 Do-sa-do to a wave and balance
 Swing circulate
 Slide thru, wheel and deal, Dixie Daisy
 Cloverleaf, Dixie Daisy
 First couple left, next couple right
 Star thru, right and left thru
 Dive thru, pass thru, left allemande . . .

Heads half sashay, do a half square thru

Do-sa-do the outside two, swing circulate
Swing thru, swing circulate
Men trade, girls turn back, left allemande . . .

Four ladies chain across
Two and four half sashay
Heads half square thru, swing thru
Swing circulate
Swing circulate and step thru
Girls square thru three-quarters
Boys turn back, left allemande . . .

One and three half square thru
Swing thru, swing circulate
Swing thru, swing circulate
Spin the top, spin the top
Double the gnat, change hands
Left allemande . . .

CROSS THE LOOP

by Fred Christopher, St. Petersburg, Fla.

From lines of four, center couple forms an arch, the ends criss cross

thru the arch and continue to complete making a figure eight to end up behind the arching couple who in turn will execute a California twirl to end facing opposite from starting position, all are in a double pass thru set-up upon completion.

EXAMPLES

by Fred Christopher, St. Petersburg, Fla.

Heads lead right, circle up four
Head men break, two lines of four
Go forward eight, back you scoot
Pass thru, U turn back
Cross the loop
Centers in, cast off three-quarters, man
Corners all, left allemande . . .

Head ladies chain across from you
Heads, star thru, pass thru, circle four
Head men break, two lines of four
Forward eight, fall right back
Pass on thru, all turn back
Pass back thru like a drunk on a toot

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Double pass thru, don't just stand
Cloverleaf, left allemande . . .

SQUARE DANCE Magazine WORKSHOP
features original material submitted by you. Choreography, Callers' Questions, Basic Breakdown, Figures and Breaks, and New Ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, **SQUARE DANCE Magazine**, 1622 N. Rand Rd., Arlington Heights, Ill. 60004.

VACATIONS

(Concluded from Page 15)

Location: Fontana Village Resort, Fontana Dam, N. C. 28733

Staff: Ray Bohn, Louis Calhoun, Ruy Camp, Fred Goodner, Paul Pate, Joe Robertson, Lib and Tom Hubbard, Ruth Jewell and Wray Ferrell, Phyl

and Frank Lehnert

Contact: Louis Calhoun, Recreation Director, Fontana Village Resort, Fontana Dam, N. C. 28733

TOWNE HOUSE HOLIDAY

Dates: Sept. 8-10

Location: Del Webb's Towne House Hotel, Fresno, Calif.

Staff: Bob Van Antwerp, Arnie Kronenberger, Willie and Vonnie Stotler

Contact: Bill Stapp, 3000 La Via Way, Sacramento, Calif. 95825

WISCONSIN STATE SQUARE DANCE CONVENTION

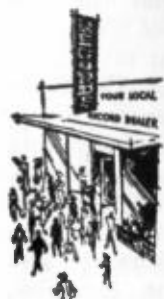
Dates: Aug. 17-20

Location: Whitney Center, La Crosse State University, LaCrosse, Wis. 54601

Staff: All registered callers and round dance instructors

Contact: Bill Levinger, 1327 Main Street, LaCrosse, Wis. 54601

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● INDIANA—Johnny Davis will be the caller for the 1st Round Up of college square dancers at the scenic Epworth Forest, North Webster, Ind., on Mar. 31 and Apr. 1, 1967. Students and college instructors will gather to exchange ideas. For information, contact: Edith Redmond, Flint Community Junior College, Flint, Mich.

● OMAHA—The Civic Auditorium in Omaha, Neb. is the site of the 18th Annual Omaha Area Square Dance Festival on Mar. 5, 1967. Lee Helsel is the featured caller and Naomi and Ernie Gross are the round dance instructors.

● WASHINGTON, D.C.—The Washington Area Square Dancers Coop. Assn. presents the 8th Annual Spring Square Dance Festival Mar. 16, 17, 18, 1967 at the Sheraton Park Hotel in Washington, D.C. The staff includes Jim Brower, Bob Van Antwerp, Sam Mitchell, Marshall Flipppo, Bob Fisk, Bob Page, Lee Helsel, Earl Johnston, and Les Gotcher. The round dance staff includes Kay and Forrest Richards, Nita and Manning Smith and Viv and Ben Highbarger.

● TEXAS—The 2nd Annual Amarillo Round Dance Festival will be Mar. 10-11, 1967. Instructors are Bettye and Charlie Procter. For information, contact: Cleo and Babe Billington, 2112 N. Seminole, Amarillo, Tex.—Don and Pete Hickman.

● **ONTARIO**—Willard Orlich, Workshop Editor, **SQUARE DANCE** Magazine, presented an all day workshop for the South Western Ontario Square Dance Assn. Callers Clinic on October 2, 1966. The workshop was most worthwhile and Willard made a hit with everyone.—Marie Thornton.

● **KANSAS**—Kansas square dancers will be heading for the City Auditorium in Dodge City, Kan. on Mar. 31 and Apr. 1, 1967. The Southwest Kansas Square Dance Festival features Bob Fisk as M.C. Ruth and Frank Lanning are the round dance instructors.—Eldon Hager

● **NEBRASKA**—The Mid-State Centennial Square Dance Festival will be Apr. 9, 1967 at the City Auditorium in Columbus, Neb. Callers for the evening program will be Harold Bausch, Ernie Gross, Bill Reilley, Flip Bausch, and Ronnie Bischoff. The afternoon program includes a round dance Workshop by Naomi and Ernie Gross and an all guest caller jamboree.

● **IOWA**—Mar. 17-18, 1967 are the dates for the 5th Iowa State Convention to be held at the Blackhawk Hotel in Davenport, Iowa. The Convention is sponsored by the Iowa State Federation of Square and Round Dance Clubs.

● **ALABAMA**—The Annual Alabama Jubilee will be in Birmingham, Ala. on Mar. 31 and Apr. 1, 1967. Marshall Flippo and Lee Helsel will be the callers with Nita and Manning Smith leading the rounds.

● **MISSOURI**—Johnny LeClair is the featured caller for the Heart of America Festival on Mar. 10-11, 1967 at the Armory in Kansas City.

Address: National News and Events Editor
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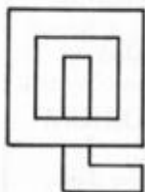
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Calls by Jerry Smith

Bee-utiful in every respect. Sweet music. Rousing, bouncing band and cute lyrics give this a good buzz-ness edge that'll sell it. The dance is well paced club calibre and interesting.

I'M GOING BACK—Bogan 1200

Calls by Cal Lambert

Here's another "Going Back" coming back and it's welcome on the market. The tune has always had an appealing lilt, and the new brass sound here adds something. There are figures aplenty—"without a stop" stuff.

THERE'S NO PLACE LIKE HAWAII
—MacGregor 2004

Calls by Tommy Stoye

Holy smokes, buy "Hawaii", it's wholly gay and wholly Stoye! Fine relaxer. Swing thru, men trade is the travel terminology. Band is trade wind oriented and gratefully MacGregoraceous.

TEXARKANA BABY—Blue Star 1793

Calls by Marshall Flippo

Marshall puts this one away real nice, and it has more pep than longevity, probably. Anyone can dance it. The localized lyrics will give it an extra boost, and Texans treat this "Baby" well.

LEANING—Windsor 4868

Calls by Al Brundage

The veteran Connecticut king of the calling circuit leans on a lamppost and favors us with a smooth rendition. So, join Al at his post and watch some lights go on in the whole village square. Standard club.

I LOVE YOU—Grenn 12086

Calls by Ron Schneider

This sentimental one Grenn did is splendid. Ron gives it a solid, round vocal flourish worth talking about next time you walk-all-the-way-'round the corner, and want something to talk about. Or, you can just dance the easy club pattern, shut up, and let your caller do the talking.

TAKE ME—Windsor 4867

Calls by Johnnie Roth

Here's a top drawer item, musically sound and danceably sensible, but we dare submit that Roth is just a little off his octaves—most callers will choose a higher road for the best all around impression. Music, excellent. Club level.

HERE RATTLER HERE—Blue Star 1794

Calls by Andy Andrus

Novelty thing dedicated to an old huntin' dog named Rattler, featuring a pair of square thrus and some other odds and ends. Andy adds zip, the music adds a gay note, the dog adds nothing.

IT'S LIKE HAVING YOU AROUND

—Lore 1090

Calls by Johnny Creel

We feel Johnny is a wee bit handicapped with these lyrics, which bubble with endearment: "I'm so miserable without you, it's like having you around." Anyway, you callers may enjoy the music, as you play with the tops and swing thrus.

TENDER LOVE AND CARE—Magic 1008

Calls by Dice Tice

This one just doesn't have what it takes. It is amateurish throughout. Oh, yes—we like the caller's name, which may bring him more fame than this record.

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ROUND DANCES

STRUTTIN'—Windsor 4722

Choreography by Louise and Norm
Pewsey

Three times through 32 measure two-
step with adequate repeats. If you
want to "Strut" at a high speed, "go-
go" pace, dial Windsor 4722. Face to
facing, back to backing, draw closes,
open vines, even a turning two-step
and a lonesome "cut." Hey! Where's
the "Strut"? Easy.

**MOONLIT SHADOWS—Windsor
4722**

Choreography by Irene and Sy Volk-
art

A 32 measure two times thru waltz.
Remember "Silver Moon"? The music's
the same and those "dip-pivots" are
"shadow like" figures reminiscent of
the same routine. The rest of the rou-
tine consists of waltz away, turn-ins,
twinkles to a change sides, and waltz
turns. Rather an "in-betweenner" . . .
neither in the glow of the "Silver
Moon" or hiding in its shadows. In-
termediate.

**RED CARNATION—Sets In Order
3160**

Choreography by Betty and Lorne
Hay

Music is as refreshing as a newly
picked carnation, calm and serene. Con-
ventional waltz figures, combined with
the current "roll across", twinkles and
vines. Repeats on each four measures
with a total of 32 measures. Routine is
danced two and a half times through.
Pin on a "Red Carnation" and away
we go with a one-two-three. Easy.

BALLIN' THE JACK—Grenn 14093

Choreography by Dorothy and Bill
Britton

Sixteen measure three times thru two-

step with repeats on each four measures. Decisions, decisions, decisions . . . walk or two-step. Be sure to be "Ballin' the Jack" instead of doing the "Eagle Rock". Steps are easy . . . timing is syncopated. Dance starts in open position . . . must have had a toe-tap-pin' typesetter set this type. Easy.

DIXIE QUICK-STEP WALTZ —
Grenn 14093

Choreography by Jeannette and Ralph Kinnane

A 32 measure two-part waltz with repeats on first eight measures. Kinnane dipped into the new and traditional for this one. First eight measures consist of a "quick-step" type waltz plus center-pivots. The last half is traditional waltzing on the dull side . . . rather like ginger ale without the fizz. Try it on for size, anyhow. YOU might like it. Intermediate.

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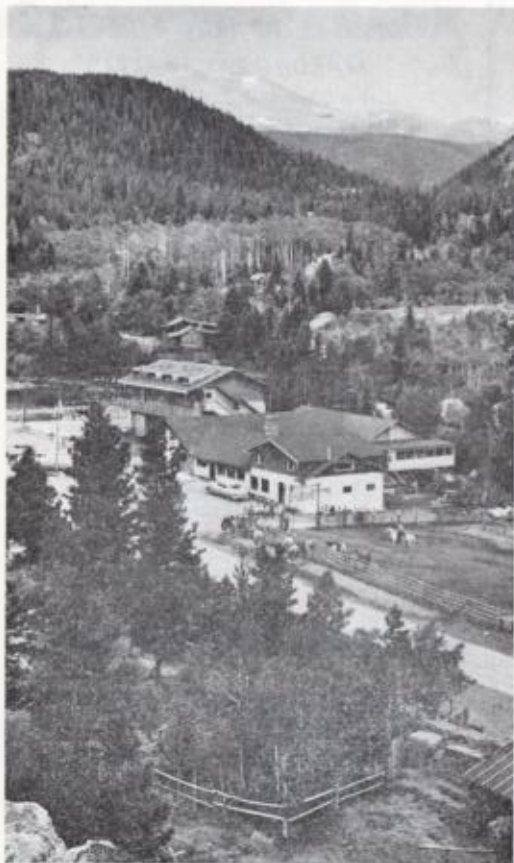
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June 25-July 1

Ben and Nan Baldwin, Champaign, Illinois
Cal and Gloria Lambert, Houston, Texas

July 2-July 8

Ray and Ev Quade, Janesville, Wisconsin
Lenny and Mary Lou Roos, Chicago, Ill.

July 9-July 15

Don and Elsie Burkholder, Maple Hill, Kan.
Ken and Wanda Crow, Iowa City, Iowa
Ken and Nita Wandt, Bettendorf, Iowa

July 16-July 22

Don and Elsie Burkholder, Maple Hill, Kan.
Dale and Florence Wagner, New Berlin, Wis.

July 23-July 29

Bill and Dolly Barr, Sacramento, Calif.
Dale and Florence Wagner, New Berlin, Wisconsin

July 30-August 5

Bill and Dolly Barr, Sacramento, California
Jim and Irma Stewart, Chicago, Illinois

August 6-August 12

Jim and Be Knight, Kansas City, Kansas
Tom and Dolly Miller, San Luis Obispo, California

August 13-August 19

Floyd and Magdalene Bohart, Louisville, Ky.
Max and Lovella Forsyth, Indianapolis, Ind.

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HOW TO IMPROVE YOUR CALLING—PART II

Louis Calhoun continues his article about how to be a good square dance caller. His philosophy, hints, theories are helpful to both beginning and experienced callers.

ROCKY MOUNTAIN SQUARE DANCE CAMP

Pauline and Paul Kermiet's Rocky Mountain Square Dance Camp at the Lighten Lantern in Colorado will be 20 years old this summer. Read about how this small camp has promoted square dancing through its inspiration and training of square dance callers and round dance instructors.

RECORD REVIEWS

Reviews of both square and round dance records in SQUARE DANCE Magazine have a reputation among dancers and callers everywhere as the best in the field. Every month our impartial group of reviewers give you an objective, factual analysis of the best new records.

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